

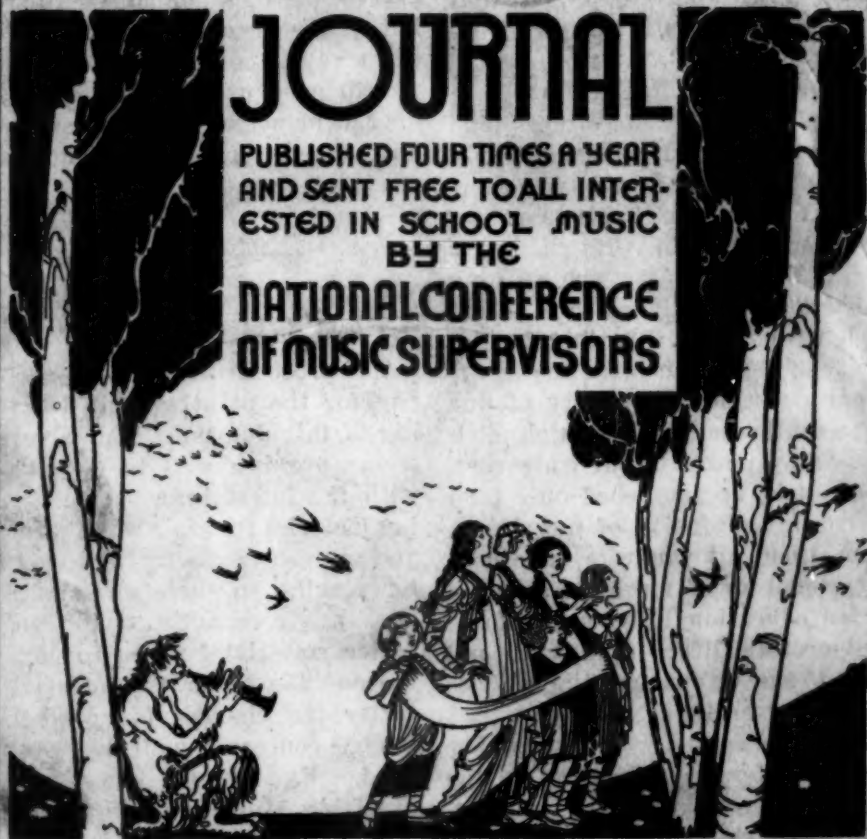
VOL. III

SEPTEMBER 1916

NO. 1

# MUSIC SUPERVISORS' JOURNAL

PUBLISHED FOUR TIMES A YEAR  
AND SENT FREE TO ALL INTERESTED  
IN SCHOOL MUSIC  
BY THE  
NATIONAL CONFERENCE  
OF MUSIC SUPERVISORS



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**GREETINGS!**

Volume three of the Music Supervisors' Journal opens with a sense of power and responsibility. It is no longer an experiment; it is an assured success. It is no longer, as it seemed two years ago, a stranger seeking acquaintances; it is a welcome companion to hundreds of expectant friends. Born in Minneapolis as one of the first fruits of the community or caring-for-others tone which was sounded at Rochester, it has witnessed and in a measure forwarded the the remarkable growth of our Conference in the past two years. Now that we are gaining members as rapidly as can be desired, we must be sure that the intensity of our enthusiasm, the fervor of our devotion, the clarity of our vision shall remain at that high pitch which gave power to our endeavors. This can be accomplished only thru the constant infusion of new blood. Come, then, all you who believe in the promotion of music as a sorely needed educational and social force in American life! Join with us! Come to our annual meeting! Write the Treasurer today (see page 23) that you wish to become a member of the Conference. Send on to the Editor of the Journal any contribution by yourself or any one in your state which may be helpful to our six thousand readers. And best of all go into your school rooms this fall with the determination that music shall have a larger and more important place in the lives of your children than it has ever had before.

**OUR MAILING LIST**

Again last year we had a surplus in the Journal treasury. So we are ready to extend our circulation. Any

one who is actively interested in school music—public or private—may have the four issues free of charge. Send in a request to the editor and it will go whither you say. If by any chance two copies come to you, write the editor (sending him also the addresses on your wrappers) but in the meantime so long as the extra copies come see that they are put to good use. Your superintendent, a principal, one of your assistant supervisors or an interested grade teacher—supply one or more of them!

**WRITE OUR ADVERTISERS AND MENTION THE JOURNAL**

The proceeds from our advertisers pay for the printing and distributing of this Journal. The advertisements are intended to supply you with the latest information regarding material for your work. Just as you are constantly trying to get better results, so these advertisers of ours are constantly trying to get better material for you to use. In the end the better the material the better the chances for good sales. No one concern has all that you may need. You should know what is available. Much you will necessarily have to reject because it is not suited to your wants. But do your own deciding, even though you are guided by principles such as were set down in Mr. Irving W. Jones' paper at Lincoln on Public Performances.

And when you write the advertisers mention the Journal. We believe money spent in advertising in this magazine is well invested, but we, and the advertisers, too, would like all the tangible evidences we can get.

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### SOME GRATEFUL ACKNOWLEDGMENTS

We are indebted to C. C. Birchard & Co., Boston, Mass., for the design and plate of our attractive cover. The Chicago office of Silver, Burdett & Co. and the New York office of the American Book Co., have given us valuable assistance in the preparing of our mailing list.

### A SUPERVISORS' SONG

We not only talk about music at our Conferences: we make it. We ought to have a song of our own, one that will express ourselves and our calling. Who will produce the text? Select any idea and any mood that appeals to you and put it into words. There are a number of our members who need only the inspiration of a good poem to fire them to produce an inspiring musical setting. Send in your poem to the Editor. The best material will be placed in the hands of some of our composer-members. Or if you are led to do both words and music, all the better. But do it soon. We want the song for the Grand Rapids meeting!

### "THE STAR SPANGLED BANNER" WHAT VERSION DO YOUR CHILDREN SING?

Do you know that the version in our Eighteen Songs for Community Singing (C. C. Birchard & Co., Boston, Mass., 5 cents a copy) is the one which our Conference wishes to have sung all over the country? Aren't you weary of the mix-ups that occur every time a group of people try to sing our national anthem? Do your part toward making a uniform procedure. And don't forget to make

your pianists, your orchestras, and your bands follow the same version even when they are playing this song as a purely instrumental number.

### THE BOOK OF THE LINCOLN PROCEEDINGS.

At just about the time this copy of the Journal reaches you, the book of the Lincoln meeting should be in the hands of the members of the conference. The list of those to whom it has been sent includes almost 600 names—too many to print in our little magazine. So you, member, cannot check up your name and address as you have in previous years. If your book has not reached you, write the treasurer or the postmaster at the address you gave the treasurer. It is a book that will please you: filled with the unusually valuable material of the Lincoln meeting all carefully indexed. Then there is a large half-tone reproduction of the photograph of a portion of those in attendance, with over two hundred names for identifying. The tables of content and this and the two preceding volumes are printed on page 13 of the Journal.

### A NEW COLLECTION OF SONGS FOR COMMUNITY SINGING.

The movement inaugurated at Lincoln for an enlarged collection of songs for community singing has been vigorously carried on during the summer. The new list is almost settled and the collection should soon be ready for the publishers. There will probably be 50 songs and 10 special choruses in the new booklet.

# The Lincoln Meeting in Retrospect

A Symposium by some of our Members

I. JULIA E. CRANE, Potsdam, N. Y.

Another meeting of the National Conference of Music Supervisors has come and gone. What is this organization that takes people half way across the continent and so arouses their enthusiasm that they promise to attend the next meeting no matter where it may be? An organization only nine years old and one that is composed of public school music teachers. Who would have dreamed of such a thing twenty years ago? Possibly a few of the most active school music teachers themselves, but even they would have been foolhardy to mention it, as of all musicians the one who taught music in the public schools was the most insignificant, the least deserving of the title *musician*. One needs only to have read the *Musical Courier* a few years ago to recognize the contempt in which school music was held. But that day is past, and from being the humblest child in the whole family of musicians the Music Supervisor who is really awake to his opportunities is the leader in the educational world.

Time was when music belonged to the aristocracy alone, today it is the most democratic of all the arts, and it has become so through its connection with that democratic institution, the *public school*. Everywhere one goes he hears of Community work and whether it be plans for building a civic center, new ideas of co-operation between the business

men and the farmer, community pageants, community festivals or community picnics, music must play a large part in the gatherings through which public spirit is aroused and the new plans launched.

And so the Conference of Music Supervisors has grown by leaps and bounds, and this year at Lincoln, the membership reached about seven hundred people, all interested in the development of school music.

The spirit which pervaded all the meetings was one which it was good to feel, enthusiastic, generous, sympathetic; the spirit which leads each one to recognize the good in all he sees, claiming no monopoly on the "best methods."

The private conferences between sessions, with friends and co-workers; the warm welcome of the Lincoln people, the cordial interest shown by the Superintendent of Schools, the generous hospitality of the Chamber of Commerce, and the chorus singing at dinner each evening, and in the Library Car enroute might each serve as a topic worthy its own description. Of the formal program I may not speak, through lack of space. But it was all strong, inspirational, helpful, worth while. I am glad to have been at the Lincoln Conference.

II. W. OTTO MIESSNER, Milwaukee, Wisconsin.

To my mind, one of the most notable results of the meeting of the



National Supervisors' Conferences is the breaking down of prejudices and traditions which a few years ago were all too noticeable.

The Supervisor who stays at home year in and year out is sure to get into a rut. The best cure for the one-sided, narrow-minded or "old-fogey" music teacher is to attend these meetings annually.

The Lincoln meeting was an inspiring one in every respect. The visiting of the music work of another school system, the illuminating addresses and discussions, and last, but not least, the social gatherings and "singfests" gave me new energy and enthusiasm for my own work, and I am sure they affected all who attended in a similar manner. The Grand Rapids meeting will be bigger and better. "On to Grand Rapids!"

### III. WARREN E. POLLARD, Ames, Iowa.

It would be impossible for me to write my impressions of the Lincoln meeting. It was my first conference, but not my last one, I hope. The meeting of people who were engaged in the same work, as I, who had the same problems and wanted to help in their solutions is the best and biggest thought from the conference to me. It was not a meeting of strangers, for you could approach any one else and readily find an interesting and helpful co-worker.

Then too, the singing periods of the conference were times of real enjoyment. One would naturally expect that the company would be able to read music, but to express it in such beautiful ways was the biggest inspiration I have ever received from chorus singing. And then, our beloved, Mr. Tomlins! He is as a power behind a throne, moving and

working on a whole people. I pray he will be spared for many a conference, that we may all catch and give to Our Own America his excellent work and thought.

Being able to see the work as a unit in one of our representative cities of the middle west, has proved to me of value, in arranging and forming the plan of work in Ames for another year.

As one of the younger supervisors I shall anxiously watch all developments in community singing as brought out by the more experienced leaders in the Lincoln conference.

### IV. NETTIE C. DOUD, Springfield, Illinois.

I arrived early in Lincoln and stayed late and enjoyed every feature of the excellent program. I was especially pleased to observe the thoughtful attention of the children of all the classes in song and sight reading, under such unusual circumstances, the uniformly beautiful tone quality in the class room and in concert, the enthusiasm and evident enjoyment on the part of the students in the High School assembly singing, and the co-operation of the entire teaching force in showing us every attention and making our stay so pleasant. I was especially glad to hear the demonstration in Violin under Mr. Carl Steckelberg, as we are making a start in that direction and have over one hundred children studying violin under an exceptionally competent instructor, and we are giving our first demonstration recital very soon.

It was a strenuous week, but full of helpful suggestions and I am sure we are all better Supervisors for having attended.

V. E. EUGENIE WILLETT, River Falls, Wisconsin.

During the past winter I made plans for visiting some Normal Schools this spring instead of going to the Music Supervisors' Conference, thinking that I might get more help in my work in that way than from the Conference. But as the twentieth of March approached, the attractions in Lincoln, Nebraska, were too strong to be resisted.

Meeting the members of this Conference, even if there were no programs, would be worth the time and expense of the trip. Besides that, every program gave inspiration for increased effort to overcome our weakness and do our best to help make America musical.

One thing which was not on the program, but which was of vital interest to me, was that of the Normal School Supervisors which was held in the small hours of the night, owing to lack of other times, and out of which will come, we hope, a place for such a meeting on the program in Grand Rapids next year. I am looking forward to the next meeting and feel that I cannot afford to miss it.

VI. KARL GEHRKENS, Oberlin, Ohio.

As I think back over the events of our Lincoln meeting, the dominant impression that seems to remain is, that "the Spirit of the West"—the doing of large things in a large way—seems now to have made its way into the field of school music. I am not as much impressed with the value of mere "bigness" as are some of my friends in the West, and yet it gives me a thrill to hear about "five thousand dollars' worth of orchestral instruments" or "four units

of credit in music in our high schools", or "ten thousand people gathered together to sing Community songs". But most of all am I more forcibly impressed than ever before with the "bigness" of our own field of Public School Music; and as a trainer of teachers, I feel more strongly than ever the responsibility of my position and the necessity of sending out only men and women who are broadly equipped in both general education and musical scholarship to carry on the work.

VII. GRACE VAN DYKE MORE, Wellington, Kansas.

My impressions of the Conference? They are many and varied. I will mention only the most important.

It was my first Conference, but I sincerely hope, *not* my last. I gained a new pride in my profession through association with the capable and altogether charming men and women of the same profession who gathered from all quarters to discuss and confer regarding topics of mutual interest. The spirit of intimate fellowship was delightful:—the spontaneous, whole-hearted singing at every available opportunity in illustration; the very excellent and varied programs showing work of all grades as well as the High School, were an inspiration and rich in suggestion to the younger Supervisors. The addresses and discussions were all stimulating and helpful, but uppermost in my mind, and most valuable of all, was, I believe, that free fellowship, that exchange of ideas, that comparison of methods of work, that realization that we are all laboring together, not for our own personal honor or aggrandizement, but for a common good—the musical upbuilding and enrichment of America.

### VIII. JOHN W. BEATTIE, Grand Rapids, Michigan.

The Lincoln Conference is several months past as I write this. I can still recall with pleasure a number of things which took place during those five extremely busy days, but there are two things which seem uppermost as I attempt to state briefly the strongest impressions I received.

The first has to do with the personnel of the delegates. What a splendid lot of people they were, representing as they did a profession which has not always been held in the highest esteem? They were totally unlike any body of the teachers I have seen before, because they did not have the harassed, care-worn appearance of the average school teacher. They looked and acted like ordinary mortals. Between speeches and entertainments they sat around the hotel, exchanged ideas and experiences and had a general good time.

The spirit of co-operation and helpfulness was the other thing I have remembered. No music supervisor seems to wish to copyright an idea. Whatever he strikes that is helpful, he passes along. The exchange of ideas among people who come from all over the country is valuable both to veterans and beginners and it helps make the Conference something which no live Supervisor can afford to miss.

### IX. CATHERINE E. STROUSE, Emporia, Kansas.

I am so pleased to be asked my impressions of the Lincoln meeting, though how to put so much into a few words is a problem. The whole week, so full of life, enthusiasm, friendly giving and taking, sums up into one big inspiration. I know I

taught better after it, and I am sure others have done the same. I am urging all my girls who are to go out to teach next year to begin at the first and save their pennies to go to Grand Rapids. I am sure that is recommendation enough.

### X. EMMA H. KELLER, Ada, Oklahoma.

So fresh in my mind is the remembrance of the wonderful Lincoln Conference that it does not seem possible that two months have slipped by since that meeting.

It had not been my privilege to attend a national session since the one held in St. Louis four years ago, though each succeeding year I have been present in spirit and have endured all the pangs of self-pity on account of my enforced absence. Since my delightful experience at Lincoln it will be doubly hard to lose out at Grand Rapids next March.

The interest and enthusiasm manifested at these meetings are most remarkable. In no other educational gathering is the feeling of good fellowship so much in evidence. The situation can only be compared to the re-uniting of a family coming together earnestly seeking help on some great vital question. Nor is any member of this immense family ever disappointed. "Ask and it shall be given you," we say confidently to all who attend the Conference.

One can hardly estimate just how much and in how many different ways one is benefitted and repaid for the time and money expended in attending the National Meetings, but one thing is certain, to attend once is ever after to feel that one cannot afford to be absent. Then,

too, the Conference, coming as it does, midway between the Christmas holidays and the closing of school gives a needed rest from school routine and puts zest and freshness into the last weeks that are usually so fatiguing. To be able to get first hand methods used in teaching music in cities where the work is as admirably given as it is in Lincoln is, in itself, of great value but when followed by friendly discussion lead by foremost educators in school music from all over the country, it is an opportunity no progressive teacher can afford to miss.

The work of the violin classes, or orchestras, bands and Miss Haywood's work in the high school were all most interesting and helpful and will furnish inspiration for months to come to those who were privileged to visit these classes. Then who of us have not compared our choruses with those of the Omaha high school and are not striving to measure up to their standards. I regret that every teacher of school music could not have heard Mr. Tomlin's—shall I say sermon? I know of no other word which so nearly describes his talk. It was the kind of message we need to keep us true to our ideals and out of one of the numerous by-paths that so often tempt us aside. Then there were the delightfully informal get-to-gether banquets closing each strenuous day, where entered only mirth, song, and good fellowship and where dignity was cast aside and 'the best were like the worst.'

Only a part of the many good and helpful things enjoyed at the Lincoln Conference have been mentioned, yet, to those who were present, enough to bring back many

pleasant memories and eager anticipations for the Grand Rapids Meeting.

Since a large percentage of school superintendents seem to have such a vague idea of the work we are trying to do, how about holding our meeting for a few times with the National Superintendents' Conference? Would a session with the National Music Supervisors' Inspirational Conference be a mutual benefit?

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#### XI. IRVING W. JONES, Madison, Wisconsin.

Perhaps the most striking thing about the meeting was its size. While not all of those in attendance were active music supervisors, still to me on my first association with the conference, the large membership made an equally large impression. To find that so many people were actively and studiously working at the problems of public school music and that they were trying to place it in a position above that which it has been supposed to occupy, was refreshing and gratifying. I think, too, that the attitude of this large membership towards meetings, addresses, and discussions, was much better than that of many teachers' gatherings which I have attended. To be sure, there is still need of a Sergeant-at-Arms but in spite of this fact, there was much real interest manifested in every gathering.

Another large striking item to me was the apparent attempt in discussions and papers to reach the more basic and fundamental problems of our work. This shows a trend of pedagogical study, of real investigation, rather than of superficial and whimsical debating about more or less obvious and unimpor-



tant details. The embodiment of this in committee reports, standardizations, and formulated courses of study will work for the ultimate recognition of a real pedagogy of music. In this connection it is, perhaps, not inappropriate to suggest that standardization of materials and results is only just started and that it might well be a large function of the conference to devote much of its energy to this quantitative phase of things. This is particularly true with measuring the progress of pupils, a topic which I hope to hear discussed at Grand Rapids.

The third striking thing to me was that in spite of the enormous array of concerts, demonstrations, and entertainments, the conference members individually and collectively, were in attendance more to do things themselves, than to be done for. Beyond a certain desire to see good class demonstration under normal conditions, displays did not make a wonderful appeal. This again, I believe, is a wholesome thing. The real work of the conference is the growth and broadening of the members which comes from their own self activity. Let us make an effort to have this phase still more noticeable at other meetings.

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XII. MRS. L. V. SWEESY,  
Berkeley, California.

Replying to your inquiry of the 18th inst. relative to the Lincoln Conference would say that the meeting was practical and inspirational—not a moment but was full of interesting events. Never to be forgotten is the singing each evening around the banquet table, by the delegates.

The special conference for those interested in Normal School work was quite profitable. Personal meeting with publishers of school material was good. I felt the loss of more "Round Table" or open sessions, also three or four active workers who knew most of the convention members, to act as a Reception Committee to see that delegates met members they ought to know. One day was spent visiting a public school of Lincoln and witnessing the manner of music instruction in various grades.

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XIII. ALICE E. BIVINS, Ypsilanti,  
Michigan.

It is a great pleasure to write a few words of "Lincoln Impressions." I think it is safe to say it is one of the rarest experiences I have had since joining the ranks of the Music Supervisors. The meeting of so many people, coming into contact with those doing the same work (yet not the same), getting the viewpoints and enthusiasm of people of broader experience than my own, the inspirations which come with seeing and hearing all we were given to enjoy, these things welded together into an unexplainable something, make me feel more strongly that our profession is a progressive one necessary to the school curriculum. In order to keep in the van of this profession, new encouragement, new ideas, new enthusiasm must come to us. Where shall we get these necessary elements? At our National Music Supervisors' Conferences, is the answer I made to myself. I shall never feel I can miss another one.

XIV. ELIZABETH WELLEMAYER,  
Marshalltown, Iowa.

You have asked me to write my impressions of the Lincoln Conference, and although several months have passed since the closing of that meeting, I still have a feeling of being overwhelmed by the many good things that were offered. It would be quite impossible to select any one as better than all the others. Mr. Miller and the Lincoln hosts proved themselves perfect in their capacity, and did everything possible for our pleasure and profit. I am hoping that the concert by supervisors will be repeated. It was a tremendous uplift to all of us and in the letters I have received from Lincoln people I feel that it was of tremendous uplift to them. Personally I was very much interested in the voice culture classes which Mr. Miller is conducting in High School, for we have made experiments in that line in Marshalltown for the past three years and it was splendid to sit back and see another supervisor carrying on some of your ideals. I can not see how anyone can afford to stay away from these meetings. I am planning to go to Grand Rapids and I am going to do everything I can to encourage people from Iowa to come too.

XV. D. MAY MILLER,  
Elk Point, South Dakota.

I can't understand why you have conferred such honor upon me as asking me to write my impression of the Lincoln Conference, unless it is the fact that you must have sized me up as a tenderfoot, attending her first M. S. N. C. and thought that a few lines coming from such a source would likely smack of something a

little new in the line of How-much-I-enjoyed-the-Conference and why?

You, no doubt, noticed that I was very much in evidence at all of the meetings. I went early and left late. I was not so much interested in meal time as I was in the fact that I might miss something worth while, if I left the meetings to attend to the inner-man, so I nearly always ate late, but found myself none the worse for the deferred meals, as I had absorbed a large amount of mental food.

But I want to put in a protest right here, that is, on meetings starting late and ending late, no sense to it. Supervisors should set an example of punctuality on starting and quitting.

Heretofore, all the M. S. N. C. have been too far away for me to attend, but I am so enthused since I came back from Lincoln, that I am already saving up the "Almighty Dollar" so as not to have to walk to Grand Rapids.

I was particularly impressed with the large amount of enthusiasm manifested by the majority of those present. Ninety-five per cent of them showed they came to Lincoln for inspiration and help, and not merely for a pleasure trip.

The great interest taken in the discussion of the general work and the large attendance at each meeting was really astonishing. To the majority of supervisors of music sight seeing and visiting were only thought of when the meetings had adjourned. I was proud of the supervisors as a class. They had the look that bespeaks alertness and efficiency. They also showed that true comradeship of wanting to help others on any point that was asked them.

## Wasting The Joy of Life

### Public School Music Emphasized Too Little

By DR. A. E. WINSHIP.

*Decries Lack of Attention to One of the Greatest Forces in Human Life.*

(EDITOR'S NOTE: From the Springfield Republican of August 5, 1915, we quote the report of an address which will give us the right tone for our year's work. It is quite in tune with Dr. Winship's fine address at our Minneapolis Conference in 1914, which was printed in the volume of our Proceedings.—P. W. D.)

Dr. A. E. Winship of Boston, editor of the Journal of Education, speaking recently before the Michigan music teachers' association at Detroit, pleaded vigorously and with conviction for more thorough musical training in the public schools. Also he expressed disgust with present conditions in this regard and with the attitude of school heads. He said in part: We must first, last and all the time insist—you as musicians, and others as educators—that music is an educational essential not to be neglected by the teacher because other school activities are more insistent, not to be abandoned because the taxpayer's pocket squeals.

Music is as real in its service to humanity as the multiplication table. Why does a boy whistle when he needs heart? Why did the soldier boys sing "Dixie" or "Marching Through Georgia" when there was danger of overmuch thinking of "Home, Sweet Home," or of the picture of the morrow's carnage? Why doesn't the boy repeat the multiplication table? Why didn't the soldiers have a spelling match? When you need music you need it more than you need the list of irregular verbs.

Why has every evangelist had his Sankey, Alexander or Excel to warm up the audience until the blood tingled and thrilled like the springtime sentiment of youth? Why not start a revival with a recitation in definitions? Why are social reformers so afraid of the cabaret? Why is it that music sets the brain a-whirling, the heart a-throbbing, the feet a-going? Why is it that music possesses the soul of most people as nothing else does? Is it because it is a non-essential, a side issue, a trifling incident in one's life? Is it so unimportant in life, in war and politics, in love and religion that it has no place in education?

For good or ill, music is one of the greatest forces in human life, individually and collectively. All pretense to educate without music is like pretending to be rapturously happy while wrinkling the face with scowls and frowns and clogging the voice with wrath or hate. Music is the smile of education.

*Music Stays With the Child As Do Few Other Lessons.*

Music when rightly taught and practiced gets into the life of boys and girls and stays there into manhood and womanhood as does nothing else in the school. It is not vo-

educational, like typewriting for girls and agriculture for boys, but nothing makes for culture more than music, woven into one's being, whether in rendition or merely in appreciation. Music has not had adequate recognition because some people do not sing or play the violin. We have been too ready to assume that the schools should do nothing for any child that it does not do for all children, but although we have broken down that barrier in all industrial lines, we have made no concession as relates to music.

Rhythm is for all children. No youth is such a blunderer that he will not soon learn to keep step if he is in a military company. No normal child is incapable of getting the beauty and the physical and mental effect of rhythm. Not all will get the intellectual stimulus of harmony, but there will be as many children who get the personal advantage of harmony in music as of the artistic effect of a masterpiece in poetry and more than will get any sense of the essayist's art. We insist upon the study of English literature in every grade by every child, knowing that to some it is only the rhythm and the melody that appeal. There is as much profit intellectually and morally and more esthetically in the study of rhythm, melody and harmony in music as in language.

One of the difficult problems in public education is to find a way to have young people continue their studies after the compulsory school days are over. Musical aspiration and inspiration have been ruthlessly sent to the junk heap, while we have played every trick of the bunco steerers to corral the blacksmiths and the farmers.

Why? In some cases it has been due to the decision of those whose hands domineer over their hearts. If numbers are worth while, if the prevention of wrecks by the educational wayside is worth while then let us bait the sweet singer and the more sweet harpist as well as the toiler; while we make some non-bookish youth handy, let us make other artists with voice or instrument. But we are promptly met with the statement that it is too expensive. It is a luxury, it requires too much specialized work, that the public cannot afford to train individuals, that we cannot have pianos for public school pupils.

It will be slow work to educate the public to supply pianos for student practice. I think Cincinnati is launching upon this career, but there are not many cities with a Condon and such a board of education as Cincinnati enjoys. But, desirable as this would be, sure as it is to come, sometime, it is not necessary. All that is needed is to give school time for such extra privileges at private expense with full school credits, with privileges of substitution for subjects for which students have no taste, no talent, no use in any way.

Thousands of girls and boys in America are taking private music lessons for which parents are willing to pay. But neither parents nor children are content to have merely a musical education. They would like three-fourths high school life and one-fourth music, but with things as they are in most cities, the student must either give up the three-fourths that she wants in school or the one-fourth that she wants out of school.



## Our Books of Proceedings

### 1914: MINNEAPOLIS

- Appreciation of Appreciation, address by Dr. A. E. Winship.  
 Efficiency in Music Teaching, papers by Francis Wright, Ralph Baldwin and C. A. Fullerton.  
 The Value of the Beautiful, address by Charles H. Farnsworth.  
 The Place of Music in the Reorganization of Secondary Education, paper by Will Earhart with discussions by a large number of supervisors.  
 The Appreciation of Music in the Grades, paper by Miss Mary Conway, and discussions by a large number of supervisors.  
 The Training of a Singer, address by D. A. Clippinger.  
 Community Music: Report of the committee.  
 The Use of Pictures in Teaching of Music, paper by Estelle Carpenter.

### 1915: PITTSBURGH

- The Relation of Rhythmic Exercises to Music in the Education of the Future, address by Earl Barnes.  
 Music for Every Man: Suggestions for Courses in Music Appreciation, address by W. P. Kent.  
 The Place of Music in National Education, address by Commissioner of Education, P. P. Claxton.  
 Ultimate Ends in Public School Music Teaching, addresses by Karl Gehrkens, Julia E. Crane, T. P. Giddings, C. H. Farnsworth, J. W. Beattie and G. O. Bowen.  
 Community Music in its Relation to the Supervisor of Music, addresses by P. W. Dykema, F. A. Beach, E. B. Gordon, Beulah Hootman, F. M. Hahnel, A. S. Osborn, W. P. Kent, Alice C. Inskeep, and E. L. Coburn.  
 School Credits for Music Study, addresses by Osbourne McConathy, H. D. Sleeper, W. O. Miessner, C. H. Miller and C. H. Farnsworth.  
 Classification of Children's Voices, topic by Hollis Dann. Discussion.  
 Report of the Committee on Pictures Relating to Music: List of material.  
 Music Programs.

### 1916: LINCOLN

- Discussion of Class Instruction on the Violin.  
 Address of Supt. F. M. Hunter.  
 President's Address: Will Earhart.  
 Address: Place of Music in a Scheme of General Democratic Education: Dr. John W. Withers.  
 Discussion of High School Class Work.  
 Address: The Influence of Folk Music: Mr. Otto Kinkeldey.  
 Address: Co-ordination of Artistic Instruction: Prof. P. H. Grumman.  
 Topic: How a Supervisor May Aid in Making His Community Musical: E. B. Gordon, John W. Beattie, Will Earhart, P. W. Dykema, C. E. Strouse, T. P. Giddings.  
 Topic: The Teaching of Applied Music in Public Schools: Mr. Alfred White, Miss Lucy Haywood.  
 Address: An Analysis of Methods and Practice of Teaching Public School Music: Professor Walter Van Dyke Bingham.  
 Topic: Public Performance of School Music Work: Mr. Irving W. Jones.  
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*The Three Alternatives of the High School Student.*

One of three things happens. She gives up the high school to study music, and goes through life regretting that she has no diploma, no general education, no possibility of a college education; or she gives up music and goes to the high school and gets her diploma and goes through life regretting that she has not a musical education; or she goes to the high school and keeps on with her music and does nothing creditable with either.

With the present and past relation of the public school to music in most cities, a musically talented student can do nothing that is satisfactory or creditable. The present condition impeaches the wisdom, the common sense, the humanitarianism of everyone who is responsible for its continuance. Many cities like Cincinnati, Fitchburg, Quincy and Beverly allow a student to do one-half of his work in a shop taught by a man who has never given any thought to the art or science of teaching, and the school board does not elect him as a teacher, does not pay him as a teacher, does not have any control over him as a teacher.

In the best commercial depart-

ments of high schools and normal schools students are sent out, often many miles, to work for a few weeks in offices or counting rooms with untrained and unsupervised men or women who are not selected by the school officials or paid by them. In all such cases of industrial or commercial part-time work such opportunity is eagerly sought by school authorities because the work is so much better adapted to their needs than it can be in the school or by the school people. There is no conceivable argument against the music credit system except the time-dishonored dislike of anything for changing the conditions that we have inherited.

Justice to the individual, consideration for the community, appreciation of the good of the school all demand that music be given full opportunity in school, and through skilful outside teaching and practice. We must give the student the advantage of as much school life as he cares for and as much music training as he needs. Every consideration demands that the mischievous conditions of the past shall cease at once. It is about the only great advance step ever taken that does not increase the financial budget.

## The Music Section of the N. E. A.

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The National Educational Association held in New York City, July 1 to 8 inclusive, has passed into history as a very satisfactory event. In this great association with its included organizations, each centering about some certain subject, it is believed that none of these was more

distinctive in itself, as to a pointed professional significance, than that of the Music Section which held its sessions in the new Auditorium of Hunter College.

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about. Glancing down the program we see the names of those who have achieved in this profession; each in his own special phase of the work,—a leader; a name that stands for an idea in the educational world.

### *The Program.*

To the casual reader the program may have significance only in its names. A discriminative examination, however, will reveal the fact that the twelve subjects fall into three groups; each group forming a day's session, and each group centered around one particular phase of music education. As, group one, the academic or teaching aspect; group two, the communal or civic aspect; group three, the poetic or aesthetic aspect. Here then is a plan of program making for conventions that educators in any line might be proud to claim as theirs.

### *The Subjects and Speakers.*

Group one; the academic or teaching aspect, July 5.

As the plan of the program further suggests, each address was an introduction to the one following it and a complement to the one preceding. The first number of group one,—after greetings to the visitors by President Davis of Hunter College,—was, "Ideals of Music Teaching in Schools and College" by Thomas Whitney Surette, Staff Lecturer on Music for the Extension Delegacy of Oxford University. Mr. Surette is well known for his delightful interpretative recitals and his eminently practical and constructive writings now found in the *Atlantic Monthly*.

Too much stress has been laid upon performance of music. We forget that we are to love music, to learn to discriminate between good and bad. We can only do this

if we are in constant contact with music. It is not to be brought about by teaching technique. The object is to teach the child to enjoy music intelligently. The trouble is that we are involved in pedagogical paraphernalia. We take the soul out of music. The child does not enjoy it.

"This enjoyment can best be secured by teaching every child at an early age to sing beautiful songs and no others, and it does not depend as we seem to think, on skill in performance, but rather on continual and intimate contact with good music. We are too prone to measure our work by the ability of the children to sing at sight, just as we estimate our children's progress in playing the piano or violin by their capacity to perform nice little pieces. Now, since music is an expression of feeling, of mind, and of imagination, since its purpose is beauty and joy, the only way to measure the results of our education is to observe—if we can—how stimulating to children it is in these respects. Do they enjoy their singing? Are they sensitive to the beauties of fine music? Are they gradually conscious of its properties—of subtleties of rhythm, melody and harmony? Or are they so absorbed by its technical problems as to have no real access to the music itself?

"It would be very much better to teach children to listen to good music than to waste time teaching them to play it badly."

"Absolute Music in Elementary Schools" was the topic assigned to Frederick H. Ripley, Principal of Prince School, Boston, Mass. Mr. Ripley is one of the most valiant champions for recognition of music in the schools; an author of a system of school music; a master of the English language, and a recognized educator in lines other than music.

"By absolute music, I mean music that depends entirely upon tonality, the music of Beethoven and Mozart, as against that of Strauss or 'program' music. I shall confine my remarks to absolute music. Many years ago, music was never considered worth while adding to the school curriculum for its own value. The question always was: Is it intellectual? Is it moral? Is it physical? Music was always meant for



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## CONTRIBUTED ARTICLES.

al discipline or as a means of restoring the jaded energies. I believe that at the present time there is too little systematic teaching of music in the public schools. We need more drill, more actual teaching. Either teach music or look for another job. I wish to make a plea for a more careful study of tone. The pupil should see what he hears and hear what he sees."

"What Should be the Equipment in Music of a Secondary School Graduate? What Should This Graduate Take into his Home, College, Community?" was the subject given to John F. Ahern, Director of Music in the schools of Springfield, Mass. To have the position held by Mr. Ahern in a system of schools known as the highest type of educational organization and equipment, speaks for the gentleman's ability. He gave a paper as significant as the subject indicates.

"Students may be divided roughly into three groups; those who are not fond of music; those who like 'popular' music; those who like 'good' or 'classical' music. From the latter class we should draw our recruits. We should constantly seek to raise the standards of music. These standards are best built up in the secondary schools, where, I believe, music should be made a required study.

"It is an easy matter to listen to 'trashy' music, for it makes no demands upon the intellect. So many are lured to the vaudeville show or to the 'movie,' where poor music is played, simply because it is an easy way of spending the time. 'Rag-time' has a commercial value, and is eagerly sought as a means of making money. Composing this type of music is a trade, not an art. You will notice, however, that when people hear good music they desire to participate in it or to imitate it. This is the feature that requires encouragement. I believe in co-operation between the school teacher and the private teacher of music. I believe in the talking-machine and the player-piano; in fact, anything that can bring people in contact with good music. There is a forward surge in community life at the present time, and I think that music will carry the banner."

"Music in the Normal School" by Frank Beach, State Normal College, Emporia, Kansas, closed the numbers for the day. Mr. Beach has accomplished much in his own Normal School and has been in close touch with all the teachers in his section of the country. He has done much to make the subject practical; to make it a thing of present value in the lives of those in the community in which he lives. This as his paper reflected has been done through the co-operation of teachers who have studied with him and then gone to positions, carrying with them, and developing the idea of making music a means of practical use.

"The subject is of great importance when we realize that we are training teachers who will have a decided influence upon men and women of our community. Sixty per cent of our school children are rural. The pupil in the rural school has no opportunity of coming into contact with good music. In fact, the teacher himself has seldom heard really good music. The rural school teacher should be awakened to the importance of hearing good music, and the normal schools throughout the country should realize their responsibility in giving adequate courses in music for the rural school teacher. There is a proverb which says 'To him that hath, shall be given.' This may apply well to the city child, for he has the best teachers, and good music for him is within easy reach."

"In Emporia we have devised a splendid system of acquainting people with good music. We have arranged sets of phonograph records, photographs of musical instruments, and brief talks upon music, we send upon application to any who are interested. The results that we have obtained from this experiment are really astonishing. We have had hundreds of requests for the sets, and in many cases pupils hearing the records would become so enthusiastic that they actually asked for the introduction of music upon their regular school programs. It may be interesting to know the records that proved most popular. 'Funiculi-funicula' won first



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place, and the 'Humoresque' was a close second. The phonograph records had another very important influence. They created a demand for community singing in many localities."

**Group Two: The Communal or Civic Aspect, July 8.**

"The Child Voice; The Responsibility of the Community Toward It", by Henrietta Baker-Low, Associate Professor of Music, Peabody Conservatory, Baltimore, Md. Mrs. Low as Director of Music in the Baltimore Public Schools has been identified with the satisfactory solution of many practical school music problems. Versatile, practical, idealistic, Mrs. Low is well adapted to give the constructive paper read before the session. Mrs. Low said in part:

"The best training a child can receive is in his home. The influence of the home upon the child cannot be overestimated. When the child enters school his voice should be cared for by correct habit formation. This has to do with correct selection of material to be sung. A child's voice is at the mercy of the stuff he sings. We all know the rot that children sing at parties and picnics and the like. Good taste should be developed, and this is largely in the hands of the teacher. It is the teacher's fault if the children do not respond. Taste is all-important in music, and discrimination between good and bad is everything. All music is not of value, and we must see that we do not have mere form without content.

"Very often the Sunday-school undoes the work of the public school," Mrs. Low went on to say. "I was thunderstruck recently when I visited a Sunday-school, to hear a group of several hundred children sing in most atrocious fashion, and yet with all seriousness, a hymn entitled 'Draw Me Jesus to Thy Bosom.' The words were the most ridiculous I have ever heard, and the orchestra, if I may call it that, was abominable.

"In reference to community music, let me say at this point that hearing a paper read by Mr. Beach some time ago, com-

pletely revolutionized my ideas. I began to regard the 'community' idea as a big one. I no longer considered it as a part of the school work. It was a thing outside the school, too great for the school to cope with. Of course, it is necessary to take into consideration that the community does not know good singing. It must be taught. The introduction of good music into the schools and into the communities is a difficult matter, but it is one that needs our immediate attention. With the view to bettering conditions in the school and in the community, I wish to make the following resolutions, the carrying out of which would require the co-operation of the Music Teachers' National Association, the National Education Association and the Music Supervisors' National Conference. These are the suggestions:

*Mrs. Low's Resolutions.*

"First, that a joint committee of these three organizations be asked to formulate a plan by which to obtain the support and co-operation of all possible agencies for the improvement of our American speech as to quality and enunciation.

"Second, that this committee formulate a very simple statement of ideals in music and speech which any layman may understand.

"Third, that this committee urge a song vocabulary of not more than twelve songs, which shall have a nation-wide use and be committed, words and music, to memory.

"Fourth, that this committee analyze the various music text-books now in use with regard to their psychology and pedagogy and formulate statements of the ideals, principles and features of practice appropriate to each course, so that supervisors may choose wisely one path or another and then within that path adopt methods of procedure that would be consonant with the ideals of the course, and therefore, efficient and successful.

"Fifth, that this committee take up the matter of the improvement of Sunday-school music; this has already been done by the Music Supervisors' National Conference.

"Sixth, that this committee ask the co-operation of all community music bureaus, State and otherwise, throughout the country, in securing a list of educational material, etc., for community use; and



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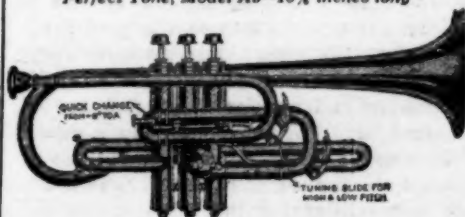
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"Seventh, that these three organizations appoint a committee to find ways and means of giving wide publicity to the findings of the aforementioned committee."

"Community Music," by Edgar B. Gordon, Director of Music, Winfield, Kansas. Mr. Gordon is well known through his long association with Graham Taylor at Chicago Commons whose distinctive work was done with community chorus and community singing societies; Mr. Gordon now at Winfield, Kansas, is active in promoting music in connection with dramatics,—the pageant idea of uniting music with civic and communal activities. Mr. Gordon was absent and his paper was read by Frederic Goodwin of New York City, former Director of Music in Westfield, Mass.

"There is a new evolution of music at the present time. Music is making a bid for a place in the curriculum because of its value as a 'leisure occupation'—as a medium for group expression and as a social force. Education has stressed vocational training. Is it not of quite as much importance to train for the proper use of leisure time? The community music movement stands for a wide and general use of music as a leisure occupation. There are new possibilities for the school music supervisor. He finds himself the center of activities of a community character, such as the orchestra, chorus, band, and glee club. The old academic idea of technical and cultural training confined to the classroom gives way to a splendid vision of the use of the artistic impulses of the schools in meeting the needs and for the upbuilding of the community's recreational life.

The possibilities of developing courses of community entertainments by use of school and community musical organizations are limitless. There is splendid opportunity for co-operative effort. Let there be a nominal charge for a season ticket to these affairs. Let the service be gratuitous. Let the proceeds go to something of community benefit. By all means develop home talent. Do not let the professional musician encroach. The profes-

sional can here find an opportunity for paying the obligations of good citizenship. It is just as desirable to contribute of one's musical gifts for community betterment as to serve on civic committees.

"Community drama developed along similar lines and correlated with music adds greatly to the value of the plan. . . . It becomes, in fact, a real community art expression.

"This plan has been carried on for four years in Winfield, Kan. Twenty-five community programs have been given. Over a thousand different people have taken part in a single season.

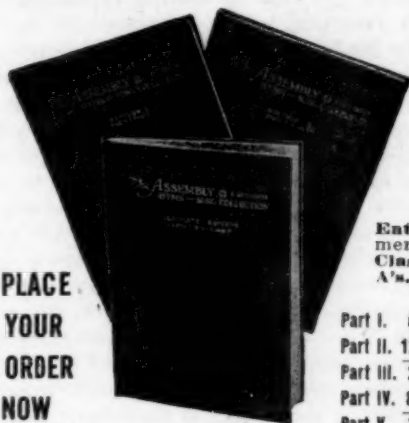
"It is the conviction of the writer that a place for music study in the school curriculum cannot be wholly justified on aesthetic and cultural grounds and that it must be given a social significance and offer claims of an unsurpassable character for its universal value as a leisure occupation and a social common denominator, if we are to see the art recognized and given the place we feel it should be.

"The supervisor of music who approaches his work under the inspiration of such motives will experience the supreme joy of seeing his work serving a real human need and of having his work appreciated and supported by every man, woman and child in the community."

"Music in a Democracy"; "The Spread of the Community Music Movement", by Peter W. Dykema, Professor of Music, University of Wisconsin, Madison. This paper, read by Mrs. Low in the absence of Mr. Dykema, was written for The Annals of the American Academy of Political and Social Science. Permission was granted by the publishers that it be used upon this program before publication.

"The community music movement calls for little new material but for the emphasizing of a neglected point of view. It asks that attention be turned from the platform to the audience, that the limelight shall be focused not merely on the few artists but upon the great mass of people. It asks for no lowering of standards of performance by artists, but requires that they shall give material which is better adapted to

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the people as a whole. It insists that the best way to gain the advantages of music is by participating, if only in a slight degree. It maintains that America is in danger of losing the inspiration which comes from the production of music by the great mass of people. While recognizing the value of concerts by artists, while welcoming the spread of music made possible by mechanical contrivances, it insists that the American people do not participate sufficiently in the producing of music. The consciousness of this fact has led to a great musical awakening in the country which is known as the Community Music Movement. Its most striking manifestation at present is the informal singing by great masses of people known as community singing. Recent inquiry shows that this practice is spreading like wildfire throughout the country. Not only is congregational singing being made an incidental feature in many kinds of great gatherings but in numerous places large audiences have come together solely for community singing. The material used has been largely folk songs, but in a few notable instances great groups of people under an inspiring leader and accompanied by a great orchestra or band have joined in such great classics as Beethoven's 'Ode to Joy' from the Ninth Symphony and Wagner's 'Pilgrims' Chorus' from 'Tannhauser'. But the significance of all this work lies, from the musical point of view, only in its promise of great choral achievements, and from the sociological point of view, in the strengthening of the bonds of brotherhood and good will."

"Music Education and Public Libraries" was a subject of unique and vital interest given in discussion by Otto Kinkeldey, Chief of the Department of Music, New York Public Library. Mr. Kinkeldey is an authority,—an American who graduated from the University of Breslau and by merit was appointed in Germany as one of the Government Supervisors of Music.

"The caliber of a nation is not measured by what its teachers are doing, but by what the nation is doing for itself," began Mr. Kinkeldey. "Surely the best way a

people can improve itself is by reading and by resorting to the libraries. In Europe the libraries have remained scholarly. In the United States, the library is more of a community institution. Unfortunately for us, the American library is more concerned with art. Music is the last of the art-forms to find a secure place in the library. Perhaps this is because it is difficult to get the message of music from the printed page. Music must be transmuted to sound first, before it can be properly appreciated. In technical skill we equal Europe, but there we stop. The average American student of music cares nothing for deepening his own musical knowledge. The quiet study of books in the library is neglected. The virtuoso is the idol of the hour. Public acclaim is the goal. The teacher who does not give some thought to the work she presents, cannot expect the lesson to go far. Besides the study for musical understanding, I plead for more technical instruction in the school so that men who profess to love and understand music may know the simplest elements of which it is composed."

#### *Group Three; The Poetic or Aesthetic Aspect, July 7.*

This group of the program was lead by Margaret Floy Washburn, Professor Psychology, Vassar College, who spoke upon "The Psychology of Aesthetic Feeling." The speaker is a Psychologist of the first rank in America and from the paper read, we place her in that school of Psychologists who believe in "imageless thought"; for to her, music suggests only beautiful sound enhanced by rhythmic design through which it appeals to the emotions. When this is said, we instantly have this question in mind, "How can there be emotion without an image?"

"Many elements enter into enjoyment of music, but it is not mysterious. There is pleasantness in hearing an isolated tone of music. In this respect music differs from the other arts. A musician cannot suggest anything but a musical thought.

"This brings me to the subject of 'program' music," continued Miss Washburn.



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"I recall an interesting experiment in this connection. A piece of music was performed for a group of musicians. They were requested to state exactly what picture the music suggested. One suggested a hunting scene, another an auction sale, and still another a county fair. Of course, music does suggest a mood; it does kindle a particular emotion, but only in a very profound way. The 'program' idea is therefore usually forced.

"What do we like and dislike in music?" Miss Washburn asked. "We like that which strikes us as familiar. We want a recurrence of a rhythmic series of sounds. The unrhythmic is a surprise to us, and surprise denotes the unfamiliar, which we are prone to dislike."

"Music Appreciation" by Leonard B. McWhood, Instructor in Music, Drew Theological Seminary, Madison, N. J. Mr. McWhood is a man of splendid personality, and spoke his sentiments through this personality. Without doubt he is a great teacher, convincing by his fund of knowledge coupled with sincerity.

"What is music appreciation? Music appreciation is training listeners to appreciate music," he began. "We can appreciate two things in music: Performance and the compositions performed. I shall not go into detail as to the differences between these two, but shall confine myself to suggesting how the taste of the American commonwealth may be cultivated. The development of public taste is the most important task that the educator has before him today. A community must be made *alive* to appreciate good music, if there is to be any incentive for the composer and the performer. If the community does not seek good music, the composer and the performer cannot thrive. The results achieved in our schools and colleges are at best vague and difficult to measure. There is a great deal of waste in method and the selection of material."

"Development in art is achieved by contact with the finest things in art," continued Mr. McWhood. "The student must have contact with master music. Of course, I do not say that there should not be contributory information and guidance by the

trained teacher. But how can a mass of dates and facts compare with the benefit derived from actually hearing fine music?"

"There are symptoms of an approach to good music on the part of the public to-day. As an illustration of this I wish to read an editorial from one of the papers which narrates the opening of the 'Hotel de Gink,' a hotel in New York operated and patronized by tramps. A notable feature of the opening of the Hotel de Gink was the musical program. String quartets by Haydn, Beethoven and Dvorak were performed by the 'hoboes.' It is significant that the numbers were selected by themselves. They loved the music, and those who listened to it loved it. If these people can appreciate good music, are not the possibilities for the entire community equally great?"

"Mechanical Inventions as an Aid to the Teaching of Music" by Leo Rich Lewis, Professor Music, Tufts College, Mass. Mr. Lewis stressed the use of the player piano as a means for pupils working out the appreciation of form and design in music structure, citing his own experience with such means and the results he secured in laboratory work.

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"Do not attempt to teach people constantly by demonstration. Put a man in a padded cell with an automatic piano and let him rage. He will find what it is all about quickly enough. I have a laboratory at Tufts where students experiment with the player-piano. They actually *play*, and they learn quickly to discriminate between good music and bad because they *hear* it."

"The Folk Song" by Luise Haessler, Assistant Professor of German, Hunter College. Miss Haessler is a

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graduate of Chicago University and is a thorough student. Her paper showed the result of much research and when printed it will be a valuable piece of source material, relative to "Folk Song."

"Many people hardly know what a folk song is. Many have mistaken notions regarding the whole subject."

"Let me cite Herder's definition of a folk song," began Miss Haessler. "Herder defines it as 'any song that can or is sung by the people, reflecting the character of the people in a simple, impassioned form.' The title 'Volkslied' was first used in Germany in 1870. Of course, there are numerous references to 'songs of the people' long before this time. Addison mentions his 'delight in songs of the people' in the *Spectator*."

"Folk songs are of two kinds, those produced by the people and those produced by poets, composers, etc. The latter is really the art song. Whether a song is an art song or a folk song depends entirely upon the attitude of the singer. If the singer seeks to give the interpretation that the composer had in mind, the song is described as an art-song."

"The folk song has changed greatly in form and content, but all versions of the folk song are true versions. Changes came about naturally and quite unconsciously. The theme of the folk song is humanity. Those that breed true sentiment will live. Our own 'Yankee-Doodle' is a version of a Hessian folk song brought to America during the Revolution."

"In the folk song the melody is always associated with the text, and the text with the melody. It is often difficult to repeat the words without humming them."

"The folk song should be cultivated as an aid in education. Geography may be taught through it, for the associations of the song with the lands peculiar to it will impress themselves firmly upon the memory. It is important that we encourage immigrant children to preserve their folk songs."

By way of illustrating several types of folk song, Miss Haessler introduced singers in costume, who sang Hungarian, Swedish and Slavic songs. Miss Haessler explained the texts and accompanied several of the singers upon the piano. This feature

of the lecture was most enjoyable and valuable and it added a bit of color to the somewhat formal meeting.

### *The After-Thought.*

Granted, the program was epoch making. It marked the assembling, so to speak,—of the thought of prominent educators and their focussing as a whole,—the present status of music education.

Music teaching is being influenced by the tendencies of modern educational thought, which in all lines stresses the synthetic before the analytic. Instead of making the procedure in music education entirely disciplinary and formal, a condition which has been the point of attack by educators in other lines, the tendency now is, to think that technique can come when a need for it is felt and that drill as such will be eliminated; that singing and playing singly, are very small parts of music education; that if social needs are to be met, then the pupils must be prepared to enjoy the concerts and recitals they hear and the music of the home, as well as to participate in festivals and programs of various sorts; that it is of greater importance to make intelligent, creative, appreciative listeners, than participants, for it is as listeners that they figure in the great social scheme of life. The tendency furthermore is to use mechanical devices, such as the player-piano and phonograph as means for establishing the "basis of music appreciation." The belief is that through these means, children as well as adults may come to know the world of good music literature much as they do prose and poetry.

Without doubt the change in conception of music education is due to "social need."





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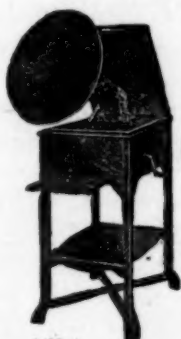
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## Orchestra Music for Public Schools

(EDITOR'S NOTE: At the Lincoln meeting of the National Conference of Music Supervisors a special committee was appointed to prepare a recommended list of orchestral material for public school orchestral work. This committee is at work and expects to have an extensive list ready before the Grand Rapids meeting. To meet the immediate needs of supervisors who wish to undertake orchestral work this Fall, the following brief list is supplied.—P. W. D.)

### COLLECTIONS.

- The School and Community Orchestra, Bk. I, Gordon—Willis Music Co., Cincinnati, Ohio.  
 Peerless Beginner's Orchestra Album, Paul De Ville—Carl Fischer, New York, N. Y.  
 The School and Community Orchestra, Bk. II, Gordon—Willis Music Co., Cincinnati, Ohio.  
 The Community Orchestra (Easy arrangements of well known pieces) Willis Music Co., Cincinnati, Ohio.  
 Carl Fischer Favorite Concert Album (More difficult)—Carl Fischer, York, N. Y.

### SINGLE PIECES.

- |                                     |                        |                         |
|-------------------------------------|------------------------|-------------------------|
| Apple Blossoms .....                | Roberts .....          | Leo Feist, New York     |
| Choral from "St. Paul" .....        | Mendelssohn            | "                       |
| Sunset .....                        | Brewer ...             | Sam Fox, Cincinnati, O. |
| Rhodora .....                       | Devaux .....           | B. F. Wood Boston       |
| A Bunch of Violets .....            | Bennet.....            | Oliver Ditson, Boston   |
| Feast of Lanterns .....             | Bennett                | "                       |
| Fifteen National and Patriotic Airs |                        | "                       |
| Marche aux Flambeau .....           | Scotson-Clark..        | Carl Fischer, N. Y.     |
| Festival March .....                | Mendelssohn            | "                       |
| March Pontificale .....             | Gounod                 | "                       |
| Golden Sceptre Overture .....       | Schlepegrell           | "                       |
| William Tell Selection .....        | Rossini-Seredy-Tocaben | "                       |
| Remembrances of Waldteufel .....    | Seredy-Tocaben         | "                       |
| Victorious Legions March .....      | "                      | "                       |
| Wedding March (Mendelssohn ....     | "                      | "                       |
| Barcarole from Tales of Hoffmann.   | "                      | "                       |
| Il Trovatore Selection Verdi .....  | "                      | "                       |
| Straussiana Waltz .....             | "                      | "                       |
| War March from Atalia .....         | Mendelssohn            | "                       |
| Minuet from "Bernice" .....         | Haendel                | "                       |
| Silver Bells, Gavotte .....         | Isenman                | "                       |
| Egyptian Midnight Parade .....      | "                      | "                       |
| Fairy Tales (Maerchen) .....        | Komzak                 | "                       |
| A Musical Dream .....               | Isenman                | "                       |
| The Iron Cross .....                | "                      | "                       |
| Solemn March (from "Joshua")..      | Haendel                | "                       |

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